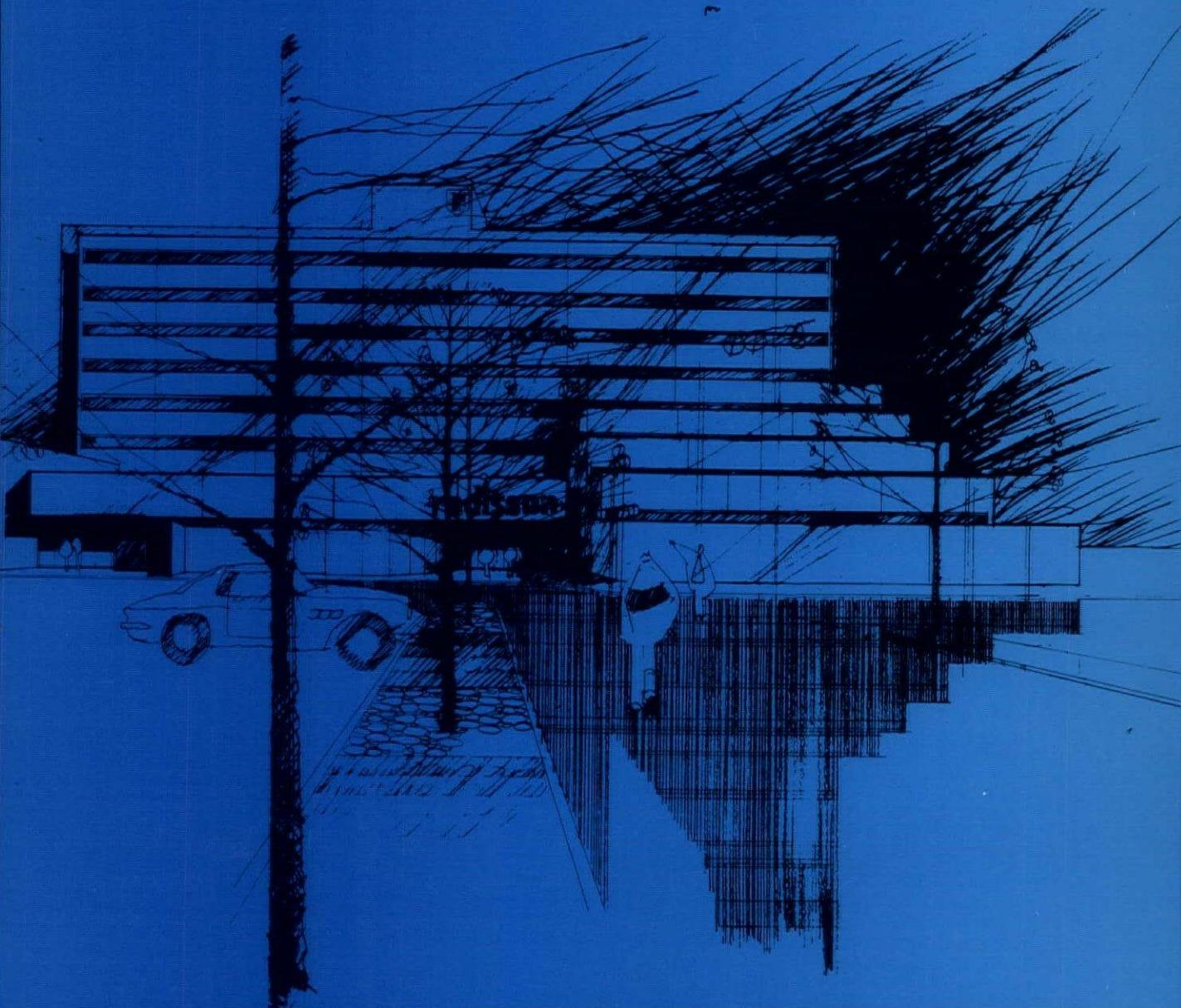


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Wisconsin Architect

MARCH 1979



A Publication of the Wisconsin Society of Architects, American Institute of Architects



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This Issue . . .

MOTEL/HOTEL/RESTAURANT FACILITIES

As a part of a continuing program to feature projects designed by Wisconsin architects, "Wisconsin Architect" magazine is pleased to present the following facilities. Each of these buildings is a response to the rapidly expanding demand for the so-called "discretionary dollar". While motels, hotels, and restaurants have existed for centuries, the current surge in their construction is nothing short of incredible. Unfortunately, as is all too obvious to anyone driving along a typical urban "strip", these facilities are often designed to the lowest common denominator.

As the following pages indicate, Wisconsin architects are able to design motels, hotels, and restaurants which are a credit to their clients and themselves. We extend our thanks to the membership for the numerous submittals we received. In future issues we look forward to featuring the work of additional Wisconsin architects on other building themes.

— Peter Schuyler AIA

COVER CREDIT

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Hackner, Schroeder, Roslansky & Assoc. Inc.
La Crosse, Wisconsin
wisconsin architect/march, 1979

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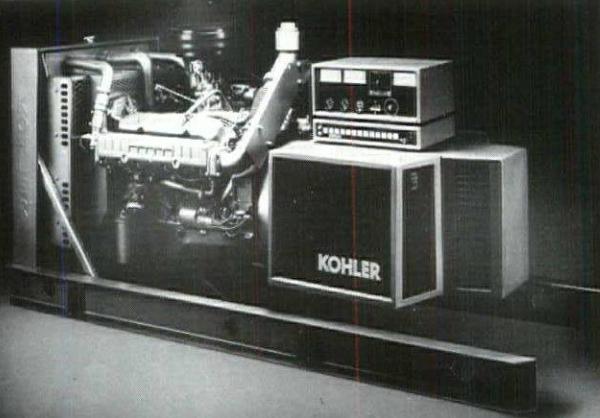
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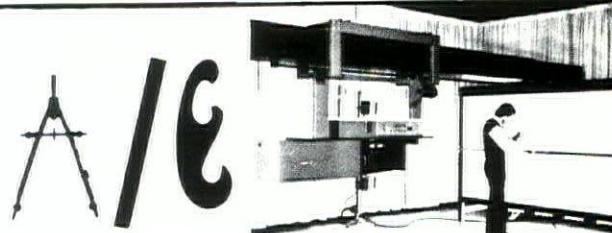


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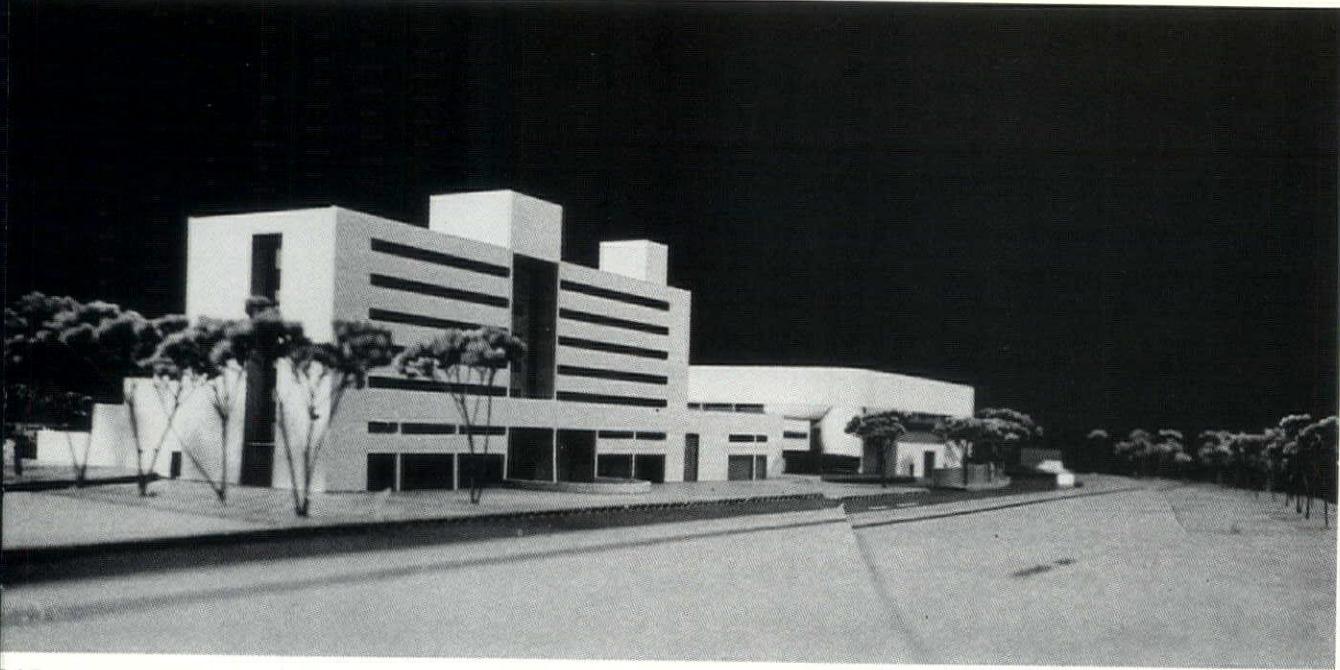
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RADISSON HOTEL

La Crosse, WI

**Hackner, Schroeder, Roslansky
and Associates**

La Crosse, WI

Hackner, Schroeder, Roslansky and Associates in La Crosse is currently designing a new Radisson Hotel. The facility will contain 172 guest rooms, an indoor pool, ballroom, four meeting rooms and two restaurants.

The site of the new hotel is in the Harborview Plaza, a redevelopment area of approximately 10 acres located two blocks west of La Crosse's Central Business District. The site is on the Mississippi River and guest rooms will enjoy magnificent views of the river as well as the bluffs to the east and to the west.

Also located on the site will be the new La Crosse Center, which is now under construction. The Center, also designed by HSR, is a multi-use facility featuring a 20,000 square foot exhibition space and a 7500 seat arena. The Radisson and the Center will be linked via an interior skywalk. The third parcel of the Harborview Plaza is being developed by the G. Heilemen Brewing Company who is currently constructing a three story office building which will serve as their new corporate headquarters.

A pedestrian plaza, which will link the Central Business Dis-

trict and the riverfront, is also being planned for the site.

The first floor of the hotel consists of several different functions described as follows:

Restaurant seating approximately 125 people which opens directly into the main lobby. This restaurant has a view to the Mississippi River.

Haberdashery Restaurant which will also seat about 125 people. This restaurant will have glass to the East opening towards the parking area. Access will be off the main entry foyer.

The main lobby will allow access to the front desk, a small retail outlet coat room and public toilets. There will be a monumental stair providing access to a second story lobby space.

The first floor also has a swimming pool area which has six "cabana" guest rooms at the same level as the pool. There is also a game room adjacent to the pool.

General and Administrative offices are also found on the first floor.

The Ballroom and a Ballroom Foyer are located on the first floor as well. The Ballroom is approximately 3,500 square feet and is capable of being divided

into two rooms by a mechanized sound partition. The Ballroom is serviced from the kitchen via a service corridor.

In addition to the kitchen and the dishwashing area, other "back-of-the-house" functions include dry storage, freezers, coolers, general storage, receiving, trash area, employee dining and a small mechanical room.

The second floor has additional "back-of-the-house" functions, including the laundry, employee toilets and locker rooms, additional general storage, engineering and maintenance storage, electrical switchgear, main mechanical equipment room, telephone equipment, housekeeping office and an accounting office.

There are four meeting rooms, meeting room storage, coat rooms, and public toilets also found on the second floor.

There are ten guest rooms on the second floor, five of which overlook the swimming pool.

The third through eighth floors are typical guest room floors consisting of fifteen queen size rooms and eleven double-doubles. In addition to the guest rooms, each floor has a vending room and a maid's room.

The hotel has a total of 172 guest rooms.

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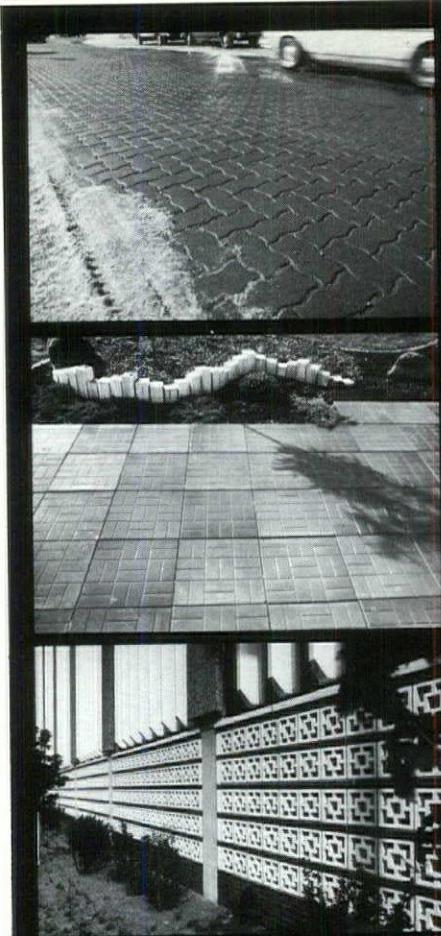
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The 689-seat Sentry Theater features a continental seating arrangement with no center aisles. "The Restaurant" is one of the finest in the State, serving both domestic and international cuisine. Additional dining facilities in the Sentry complex include the Captain John Parker Executive Dining Room, with seating for 72; and the main employee cafeteria, which seats 500.



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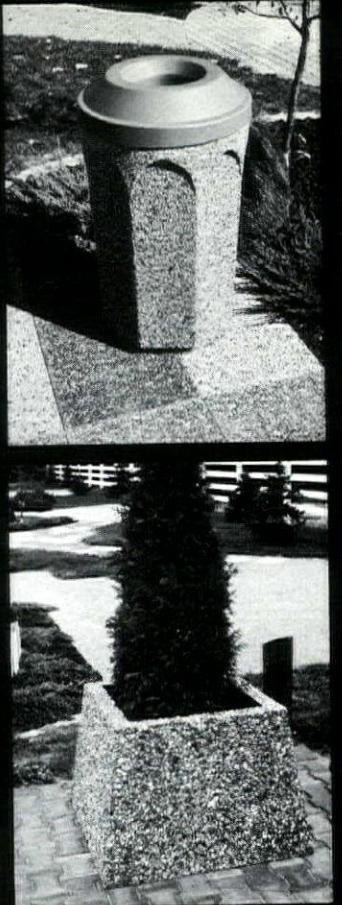
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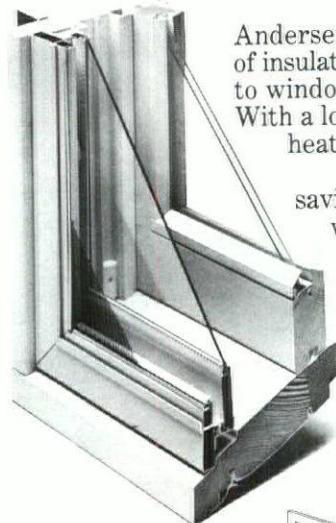
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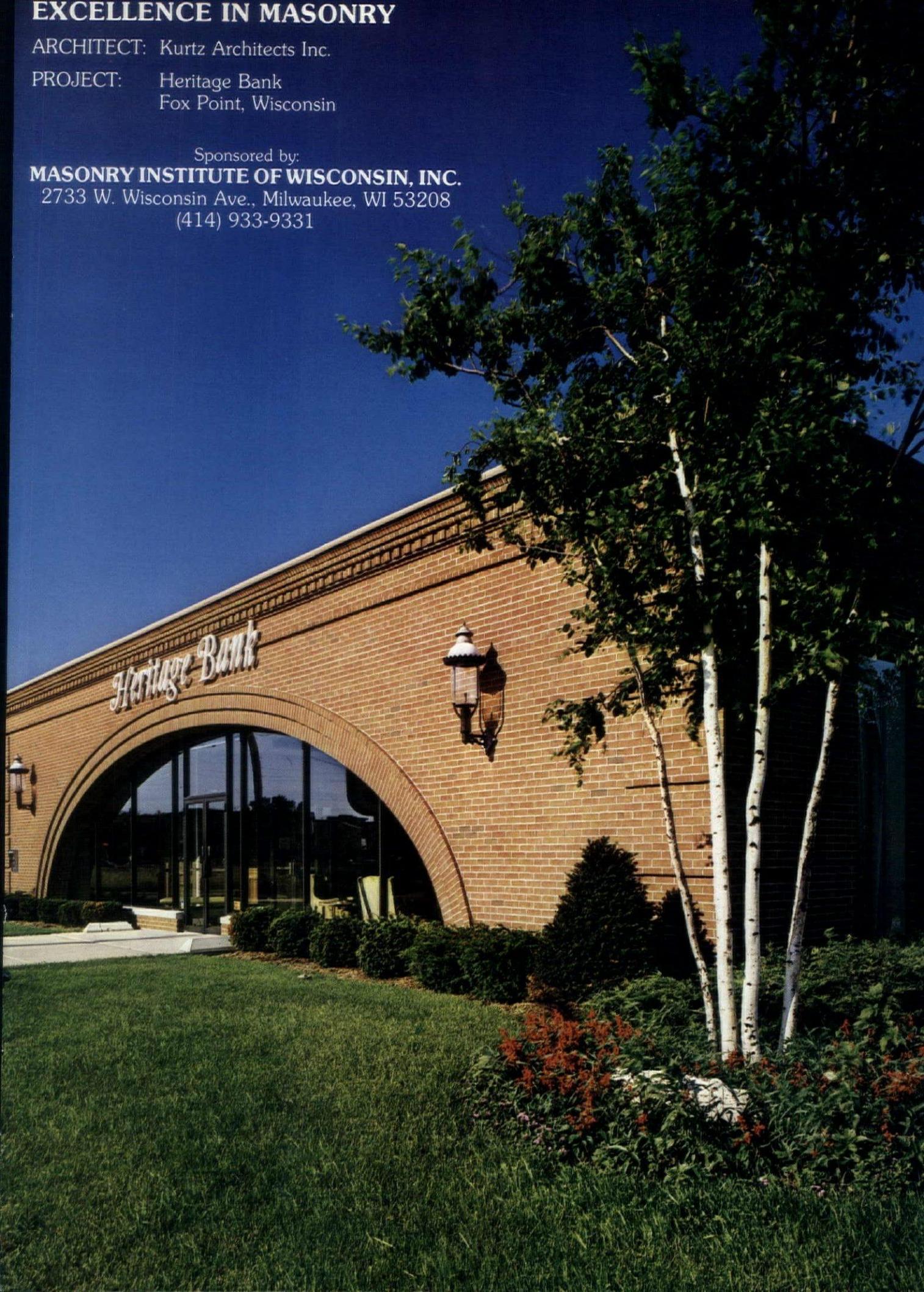
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We are pleased to announce that the Heritage Bank, designed by Kurtz Architects Inc., is one of seven projects selected for "Excellence in Masonry." A representative of the firm describes the project as follows:

"Does the appearance and design project the image of major financial transactions taking place inside?

This was the image that was desired for the design of the Heritage Bank prototype buildings to be duplicated in various methods applicable for independent banks, drive up facilities, branch banks, and other capacities.

The traditional image of the Heritage Banks required solidity and stability along with a desirable inviting appearance. To resolve these design criteria, materials had to be versatile, attractive, and timeless, yet easily workable into changes of size and character.

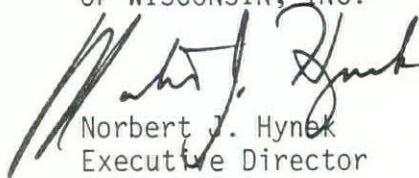
The small specific details had to be worked into the overall larger details of the whole structure. Molded brick masonry is ideally suited to this purpose. The permanence and warmth of the bricks fulfilled the inviting strength desired in the overall character of the design. The small module easily molded to the traditional details to be accentuated and varied in size to enhance the scale of the whole building.

The resultant building is not only aesthetically pleasing, but functional as well."

Congratulations to Kurtz Architects Inc. for "Excellence in Masonry".

Very truly yours,

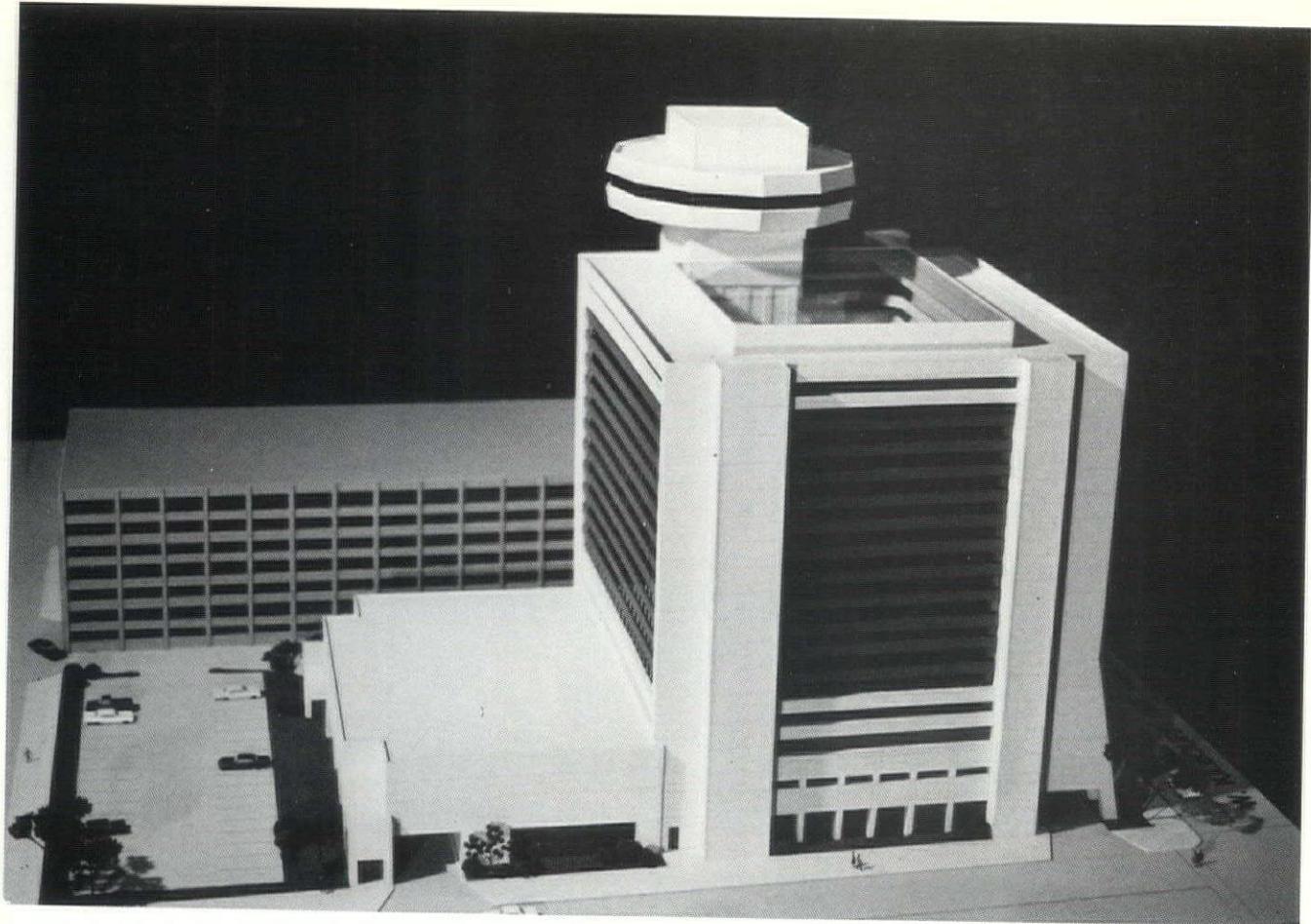
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MILWAUKEE HYATT
Milwaukee, Wisconsin
Py-Vavra Architects Engineers
Milwaukee, Wisconsin

On January 9, 1979 construction began on the \$28 million Hyatt Regency Hotel in Milwaukee, Wisconsin located at N. 3rd St. and W. Kilbourn Ave.

The hotel is expected to be "topped out" on October 1, 1979 and to be fully enclosed by December 1, 1979. September 1, 1980 is the date set for the completion and formal opening.

General construction contracts have been awarded to Hunzinger Construction Co. with mechanical work being done by the Grunau Co. Electrical work is performed by Staff Electric and the design and architectural services are by Py-Vavra Architects Engineers. All the firms are located in greater Milwaukee.

The building will have 492 rooms and will include all the trademark features of other world famous Hyatt hotels including the atrium lobby which will be open to skylight, a revolving res-

taurant, glass enclosed elevators and striking exterior and interior design.

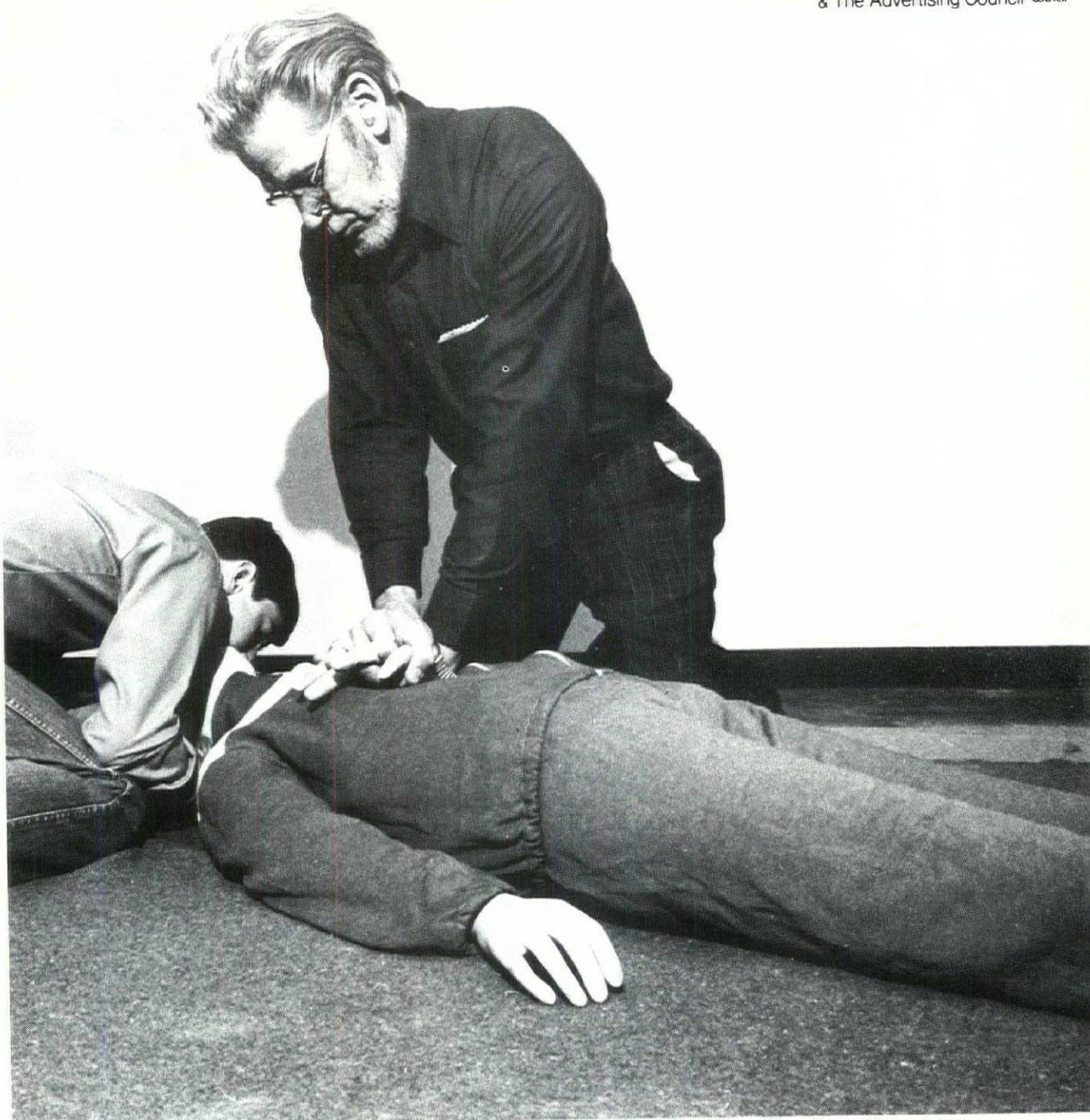
Regarded as one of the most complicated private real estate transactions in the city's history, the closing of the property was completed last month after almost five years of negotiations.

The majority of the financial backing was in the form of loans from Equitable Life Assurance Society of New York and the Northwestern Mutual Life Insurance Co., of Milwaukee and a lease back land arrangement with the Building Trades United Pension Trust Fund.

Arthur B. Py, Jr., president of Py-Vavra Architects Engineers is the originating partner in Milwaukee MECCA Associates, the project developers. The Grunau Co. through a wholly-owned subsidiary, Layton Hotels Inc., is the managing partner.

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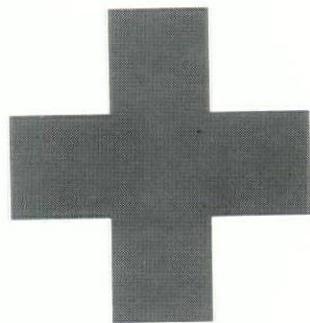
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wisconsin architect/march, 1979



HILTON LONGBOAT KEY
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Py, Nichols and Fullerton
Architects & Associates Inc.

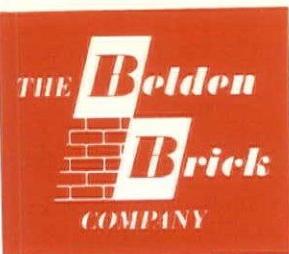
Joint Venture Project
Miami, Florida
Milwaukee, Wisconsin

In 1974 the Hilton Longboat Key was completed and open for business. This project was commissioned to Py, Nichols and Fullerton Architects & Associates Inc. The hotel's 135 rooms are designed into a five story tiered effect giving exceptionally large balconies to many of the guest rooms and a low profile look to the overall building, on 5½ acres of land with 180 parking stalls. The hotel's public facilities are built into individual buildings with all connected by covered walkways. The free form lagoon pool features an over-

hanging pool bar with a "swim-up-to" concept. Public facilities include a lobby front desk area, which has guests register at a table with lounging chairs in a completely relaxed atmosphere. There is a gift shop, coffee shop, restaurant and deck lounge in the hotel. Further the hotel offers a meeting/banquet room which can accommodate from 5 to 150 people. The hotel places a great deal of emphasis on landscaping utilizing a profusion of plants and trees typical of the South Seas image.



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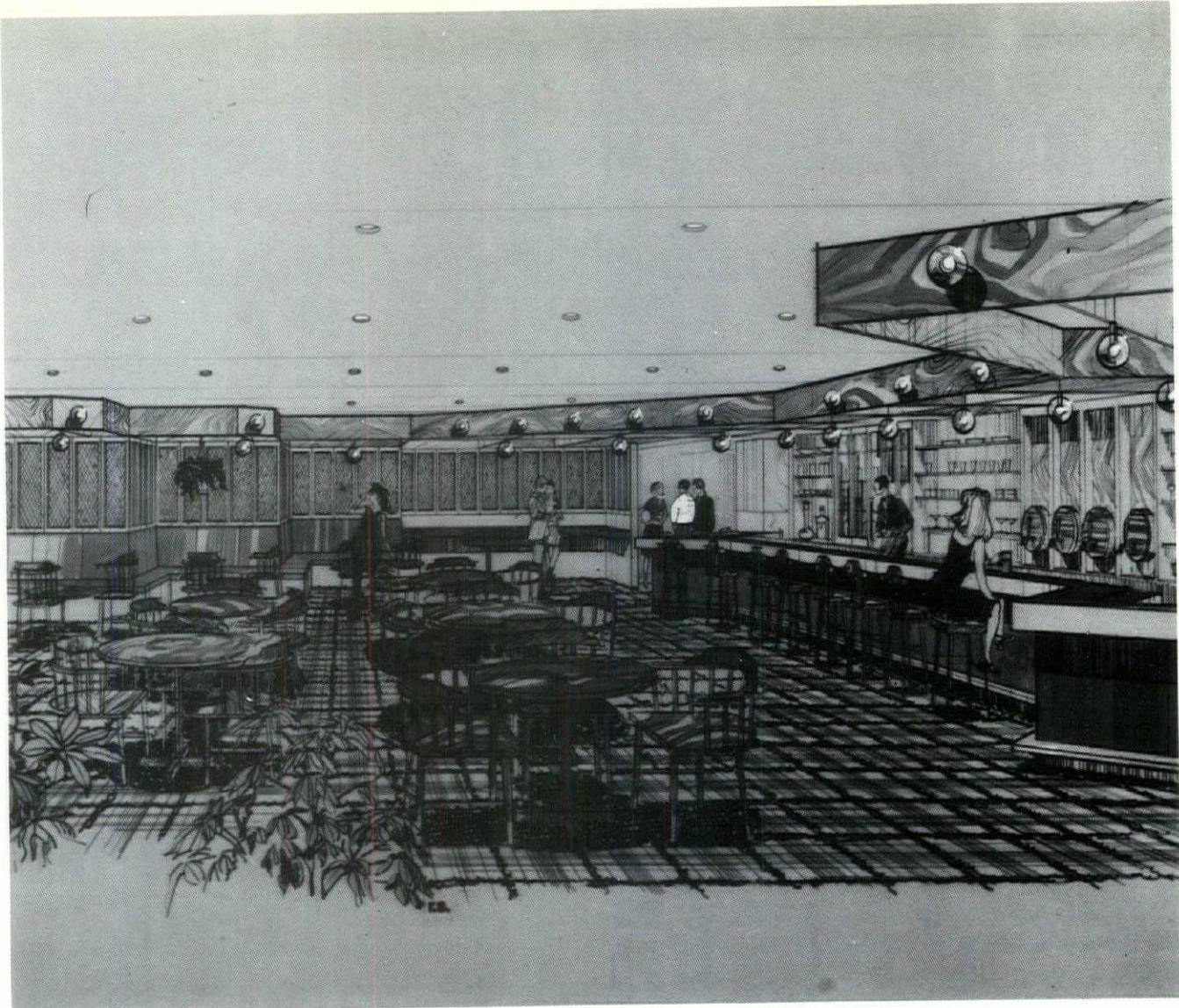
Milwaukee, Wisconsin

In Wisconsin's Baraboo hills lies the home of the Greatest Show on Earth, Wisconsin State Historical Society's "Circus World Museum" (once the summer home of Ringling Brothers Barnum & Bailey Circus).

The tourist industry in the area dictated a demand for moderately priced family dining.

Two aluminum, red roof tent-like structures have recently been completed; one in Lake Delton, the other in DeForest.

A unique restaurant entrance re-creates the "red wagon", once the food vending unit utilized at each circus parade. Diners enter the structure to find high ceilings draped in canvas, colorful banners and theatrical lighting effects. Custom silkscreened designs of circus wagons on vinyl wall coverings create a carnival backdrop. Furniture, furnishings and equipment were specifically selected or constructed to reinforce the circus theme.



MEAD INN

Wisconsin Rapids, Wisconsin
Flad and Associates, Inc.
Madison, Wisconsin

The recently completed addition to Consolidated Paper's Mead Inn includes 85,000 square feet of banquet and dining facilities, lobby, solar heated swimming pool, and guest rooms.

The "New Mead Inn" features a five-story skylit atrium which looks down on a massive lobby surrounded by trees and tropical plants. All guest rooms face this atrium. The Churchill Room offers over 4,000 square feet of display, meeting, and banquet space; and easily divides into three rooms. The Mead Inn Pub and the Yorkshire Dining Room both feature traditional English decor.

GENERAL

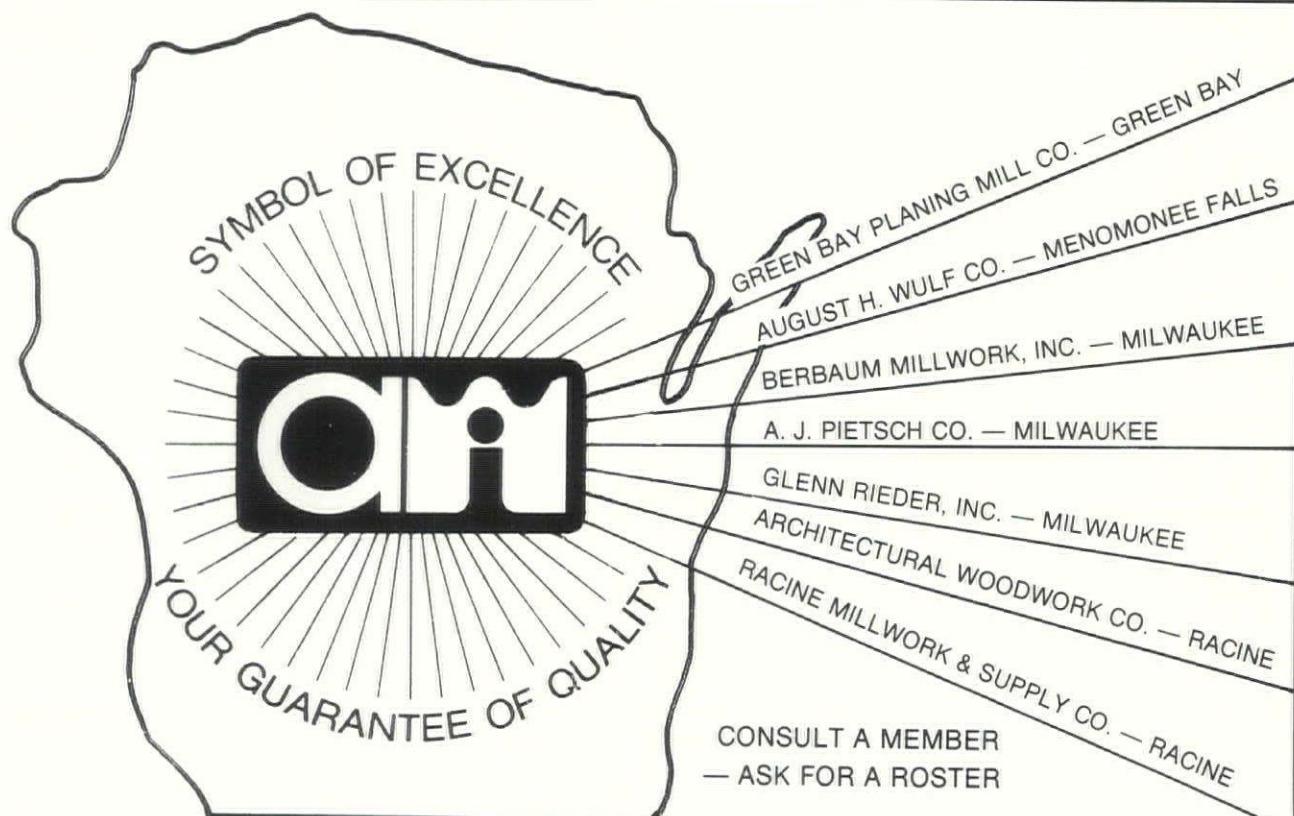
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"The common law of business balance prohibits paying a little, and getting a lot. It can't be done. If you deal with the lowest bidder, it is well to add something for the risk you run, and if you do that, you will have enough to pay for something better."

*John Ruskin
19th Century English Essayist*

More and more, School Boards, Counties, Cities, and other forms of local government are requesting "low bids" from A-E's at the time of the preliminary interviews. A-E's who are asked to bid competitively on such projects face a dilemma. To refuse to compete on the basis of price can mean the loss of business, yet to agree can harm professional practice and result in poor public facilities.

The WSA has had occasion to contact state and local officials when such "low bids" are requested. The following constitutes the basis of reasoning which the WSA has used in attempting to convince public officials that low bid selection of A-E's is not in the public's interest:

1. The procurement of A-E services by federal, state and local government entities are typically exempt from the competitive bid statutes applicable to the selection of contractors.
2. The basis for excluding A-E services from low bid letting include:
 - (a) Professional work is generally of a type that cannot be written into specification.
 - (b) Establishing the lowest bid as a basis for employing professionals can result in obtaining the least competent individuals.
 - (c) Employment of a professional is in large part based on trust, competence or artistic traits, which are aspects of the professional service which cannot be evaluated on a low bid basis.
3. The selection of A-E's for work on public projects on a low bid basis is contrary to the best interests of the owner for a number of reasons, including the following:
 - (a) The report of the GSA Special Study Committee on the Selection of Architects and Engineers prepared federally in 1974, concluded that competitive bidding or any other direct form of price competition in the selection process of architects and engineers would **not** reduce the potential for impropriety, would **not** provide a practical

or effective tool for selecting the most qualified architect and/or engineer, or give less experienced firms a better chance to qualify for federal work.

- (b) In 1972, the U.S. Congress established as federal law, the policy that architects and engineers should be selected on the basis of highest qualification for each project, and at a fair and reasonable price. The current federal law on A-E selection endorses this traditional government practice of negotiating a contract with the A-E firm most qualified to do the work.
- (c) Since the fee paid the A-E is related to their time spent on the project, a reduction in the fee means a reduction of efforts on their part which would very well result in a more expensive construction and loss in the quality of the design and contract documents.
- (d) When construction contractors submit competitive price bids on a given project, they are based on a very detailed set of drawings and specifications which have typically been developed over many months by the A-E and owner. Each contractor or subcontractor has identical detailed plans and printed specifications upon which to submit a competitive bid. However, the A-E could not submit such a bid for his professional service. Those services are based on originality, creativity, and the transformation of an idea by professional determination and decision as to the best way to design, plan and to specify the ingredients necessary to serve the needs of the owner and safeguard the interest of the public within the project budget limitations.

4. As recently as 1978, the Wisconsin Legislature confirmed that A-E services were exempt from the competitive bid statutes applicable to the selection of contractors on state construction projects.
5. The time tested and most acceptable means of A-E selection is in accordance with the conventional practice of negotiating a fee with the A-E firm deemed to be most qualified. If an acceptable fee cannot be negotiated, then the public entity should negotiate a fee with the next highest qualified.
6. If A-E's are selected utilizing a "low bid" basis, there is no indication that the owner will obtain the quality of service it requires and there is much to indicate that it will not.

The above is only a brief synopsis of substantial materials available through the AIA or the offices of our legislative counsel in Madison. This information is presented to you at this time to hopefully assist you in discussing with public entities the issue of whether or not A-E selection should utilize "low bid" selection.

OUR NEW AGE OF CONSERVATION AND PRESERVATION

Remarks of

James Biddle, President,
National Trust For Historic Preservation
To The Opening Reception Of The
Wisconsin Architectural Archive,
Milwaukee,
February 15, 1979

Prior to coming on this trip, I asked staff to check the new **Directory of Archives and Manuscript Repositories** published by the National Historical Publications and Records Commission, which is part of the National Archives.

Among the 99 institutions listed under architecture, our staff found only a small handful which seek to be statewide repositories, and those are chiefly in universities and historical societies.

Surely your collection of drawings and specifications of the architects who shaped Wisconsin's appearance and history is unique, and you are among only a handful of institutions in the country which seek to cover an entire state.

We in the Trust salute your goal of preserving the state's rich architectural heritage and enhancing the public's understanding of it.

We have first-hand knowledge ourselves of just how important an archive such as this can be. I am referring to our experience in collecting the papers of Daniel Chester French for publication in 1981.

French was a prolific and exceptionally fine sculptor. During his 60 year career, he created the seated Lincoln in the Lincoln Memorial in Washington, the Minute Man at Concord, and a host of other publicly-commissioned works, including the figure of Wisconsin at the top of your state capitol in Madison.

One of his private commissions was to create the winged figure for the Chapman Monument in Forest Home Cemetery here in Milwaukee.

The setting for the winged figure was designed by C. Howard Walker, an architect from Boston.

A sculptor collaborating with an architect. Such was the practice during the Beaux Art period.

In the research into French's life and works, Dr. Michael Richman — who is in charge of this project for the Trust — has encountered correspondence of 10 different architects with whom French worked.

In the case of the Lincoln Memorial, the interplay between sculptor and architect — in this case, Henry Bacon — is seen over and over again in the

papers, drawings and models of the two men. They were very close friends and had collaborated on many earlier works. In the creation of this memorial, which each felt would be his crowning achievement, the reader of French's papers can trace in marvelous detail the development of statue and housing. We are able to see how each strove to enhance the outstanding work of the other, to see how each improved the other's vision, until they presented us with one of the world's great memorials.

Essentially, our Daniel Chester French papers project, and an exhibition of his work which was displayed in New York, Washington, Detroit and Boston, brought order and coherence to what was theretofore a scattered, unrelated collection.

And so, in this project, the National Trust is creating a coherent whole from all of these fragments; we feel we are creating a major resource for future researchers of American art and architecture.

I mention all of this to underscore the importance of an archive and I will make that point very clear by speaking of another great architect with whom French collaborated.

That architect is Cass Gilbert.

Gilbert designed the Custom House in New York City, one of the half-dozen greatest Beaux Art structures in the United States — a building adorned, incidentally, with Daniel Chester French's sculpture.

Gilbert designed the present home of the Supreme Court of the United States, and he designed the Woolworth Building which was, at the time of its construction in 1913, the tallest structure in the world.

We have found, in searching out in the papers of French, what appear to be about one-half million papers of Cass Gilbert and his firm. These seem to be chiefly incoming and outgoing business correspondence. They rest in cardboard boxes, in bound bundles, and in architectural tubes in the New York Historical Society and elsewhere around the country.

With the exception of Gilbert's papers dealing with the Custom House and the Woolworth Building, this incredible store of information has — basically — never been looked at by historians.

There is simply too much there for a doctoral student to tackle.

It would take, in fact, approximately six years for paid professional researchers to organize, catalogue and conserve these documents.

We who are interested in the great architecture of America can only wish that there were the equivalent of your archive for Cass Gilbert and for all of his worthy colleagues.

Such archives will be of greater and greater importance in the years ahead.

We are seeing, I think, a welcome trend in architecture away from the monotony of glass cubes constructed more for a fast tax writeoff than for beauty and permanence.

At the National Trust's annual meetings last October in Chicago, we held five symposia on the future directions of historic preservation.

One of our speakers was Paul Goldberger, architectural critic for **The New York Times**.

He said:

"Much of the force of the preservation movement comes from contemporary architecture's failure to build well, to build in a style that satisfies the needs of our cities and the needs of our senses. A great deal of our belief in preservation comes from our fear of what will come instead of the buildings that are not preserved. We fight to save all too often **not** because what we want to save is so good, but because we **know** that what will replace it **will be no** better."

Goldberger said that he saw some architects beginning to change their ways, and he predicted that, while there will still be glass boxes, there will also be literal revivals of classical building styles.

If Mr. Goldberger is right — or even if he isn't — it seems to me to be very important for the architects and historians of the future to be able to look back to our generation and to those which came before us and find a coherent body of knowledge — such as the French papers and those of Eschweiler & Eschweiler here in your archive, and others — to enrich their understanding, to suggest threads abandoned by earlier generations that might profitably and excitingly be pursued with new materials and new techniques in a new age.

Such indeed is one of your five stated purposes: "to establish a resource for scholarly study of individual buildings and the men who created this architecture by organizing these materials for effective and efficient use by devising various cataloguing procedures based on user needs."

You have truly grasped one of the future needs of our changing society.

Many of you were born, as I was, between the two Great World Wars, at the time when our countrymen were beginning to realize that we no longer **had** to look to the Old Country as our teachers in the arts. It began to be popularly perceived that we had in our own land, many giants to whom we could look for excellence — in architecture, to Dankmar Adler and Louis Sullivan, Frank Lloyd Wright, Thomas Jefferson, Benjamin Latrobe and Henry Hobson Richardson; in painting to Thomas Eakins, Winslow Homer, Frederick Edwin Church, John James Audubon, Charles Russell, Frederic Remington, and so forth.

That recognition is one of our strong legacies to the future.

But to those of you who are my contemporaries and my elders, there is another aspect of our lives that bears close examination and — I feel — changing.

I came to the National Trust on January 1, 1968, because of my experience as curator of the American Wing at the Metropolitan Museum of Art. There I saw firsthand that we — all of us — had a vast heritage of Americana out in the country that could not possibly be preserved in museums.

We could save fragments, of course, and we did and we continue to do so. We could even save entire rooms, as the Freer Gallery in Washington has done with the Peacock Room of Whistler and as Chicagoans have done more recently with the handsome trading room from the old Chicago Stock Exchange Building. But it was crystal clear that if we pursued the museum philosophy alone, we could save for future generations only the merest fraction of a fraction of one percent of what **should** be saved.

Now the National Trust had been chartered in 1949 by the United States Congress to lead the private sector of America in preserving buildings, sites, districts and objects that are significant in our nation's history and culture.

But those were the days when historic preservations were concerned almost exclusively with the museum property. We must pay and we do pay tribute to those early preservations who saved the Mount Vernons and Monticellos, the pioneer log

cabins and the forts and battlegrounds. Their legacy is important to us today and will remain important for all of the generations that follow us.

However, preservation has widened its scope vastly since then.

Within the past decade, we have, if you will, adopted the ethic of conservation and applied it to our built environment.

Today preservationists are adapting sound old buildings that have outlived their original function to new uses.

We are struggling to save the typical as well as the unique. We strive to keep the structures that are illustrative of a community's growth.

Preservationists are revitalizing business districts and residential neighborhoods, as is being done in your Walkers Point area — a nationally recognized example of a vigorous effort to revitalize a neighborhood and still provide housing for low-income families.

Insofar as revitalizing business districts is concerned, another of the National Trust's efforts is most pertinent. Our Midwest Regional Office, which is located in Chicago, is helping three small towns — Madison, Indiana; Galesburg, Illinois, and Hot Springs, South Dakota — revitalize their downtowns within the context of historic Preservation.

In still another area, the National Trust's Mid-Atlantic Field Office is attempting to work out prototypes and proven techniques whereby preservationists across the land can help keep historic rural open spaces as open spaces and help maintain the settings for small towns, and we are heavily involved in maritime preservation — seeking to preserve our remaining heritage of ships and boats, lighthouses and other shoreside installations that are the tangible reminders of our past and present dependence upon the seas and their tributaries. We also seek to perpetuate the skills of old — constructing ships of wood and knowing how to sail them.

I can assure you this evening, on the basis of my travels back and forth across the country for more than a decade now, this application of the ethic of conservation to our built environment is happening almost everywhere. Preservation has become a grassroots citizens movement, growing. Through the partnership of the private sector — individuals, their organizations and their businesses industries — with their government at the local, state and national levels.

Let me share with you some of the indicators of growth.

In 1969, the National Trust had 20,300 members. Today there are more than 150,000. This total includes 1,718 of Wisconsin's residents and 24 of your preservation organizations. The total also includes four of Wisconsin's institutions — Allis Chalmers and The W. H. Brady Foundation here in Milwaukee, the Johnson Wax Fund in Racine and the Kohler Company in Kohler — which are corporate associate members of the Trust, each contributing a minimum of \$1,000 annually to help further the preservation movement.

Another indicator. Ten years ago, when the National Register of Historic places was first published, it appeared with something over 1,000 entries; today it was 18,300 entries.

In 1965, there were fewer than 100 landmark and historic district commissions in the United States; today almost 600 cities and counties have such commissions.

Finally, we at the National Trust estimate that in 1966 there were 2,500 organizations active in historic preservation. Today we list 4,568, an increase that may be as high as 100 percent.

All of that background brings me to the point that we are survivors of the declining years of America's Age of Profligacy. We are the final inheritors of the unspoken assumption that the resources of our country and of this earth would be more than adequate for untold generations yet to come.

Younger generations are fettered with no such background.

They saw with clearer vision than ours the astronauts' view of this tiny globe that travels through space so vast that we cannot even comprehend it. They coined the phrase, "Spaceship Earth," which is indeed a striking concept and a true one. So far as we can see right now, we are all bound to our earth spaceship, which means we must live with what we have, and husband it, and pass it along to generations yet to come.

We can no longer use up the land and move on; we can ill afford America's throwaway culture. We are rushing into the Age of Conservation and Preservation.

And so those of us who are in our middle and later years must no longer think in the old terms. We must no longer look at old buildings and see them only as obstructions to new construction.

We in preservation do not advocate saving everything — we certainly cannot do that. But we can view each existing structure as an investment already paid out of our finite supply of resources

and energy — copper in wires and pipes; bricks fired, transported and installed with irreplaceable energy, for example.

Once we view a structure in this light of resources and energy already consumed, then we see that every unnecessary demolition is a squandering of the birthright of all of us.

This is what I mean by a new Age of Conservation. It involves the quality of our lives, aesthetically and materially.

As our preservation projects succeed and become ever more numerous, as our ethic of conservation and preservation draws more and more adherents,

we will see a massive influx of newcomers. They will bring with them, I expect, an interest in architecture and in architects.

And so, in creating the Wisconsin Architectural Archive, you have acted at a most opportune moment and you will soon have proof positive of your wisdom.

Congratulations to all of you. You have every reason to be proud. You are serving the present, and serving if very well indeed, and you are ready for the future.

Thank you.

SOCIETY NEWS

EXECUTIVE COMMITTEE ACTIONS

It was reported that the AE Selection procedures hammered out by the AIA/BFM Liaison Committee are ready for submittal to the state Legislative Administratives Rules Committee.

Dick Shutter, Chairman of the WSA Membership Committee, has asked each Chapter to appoint a chairman in each Chapter area. WSA Membership has grown steadily in the past year.

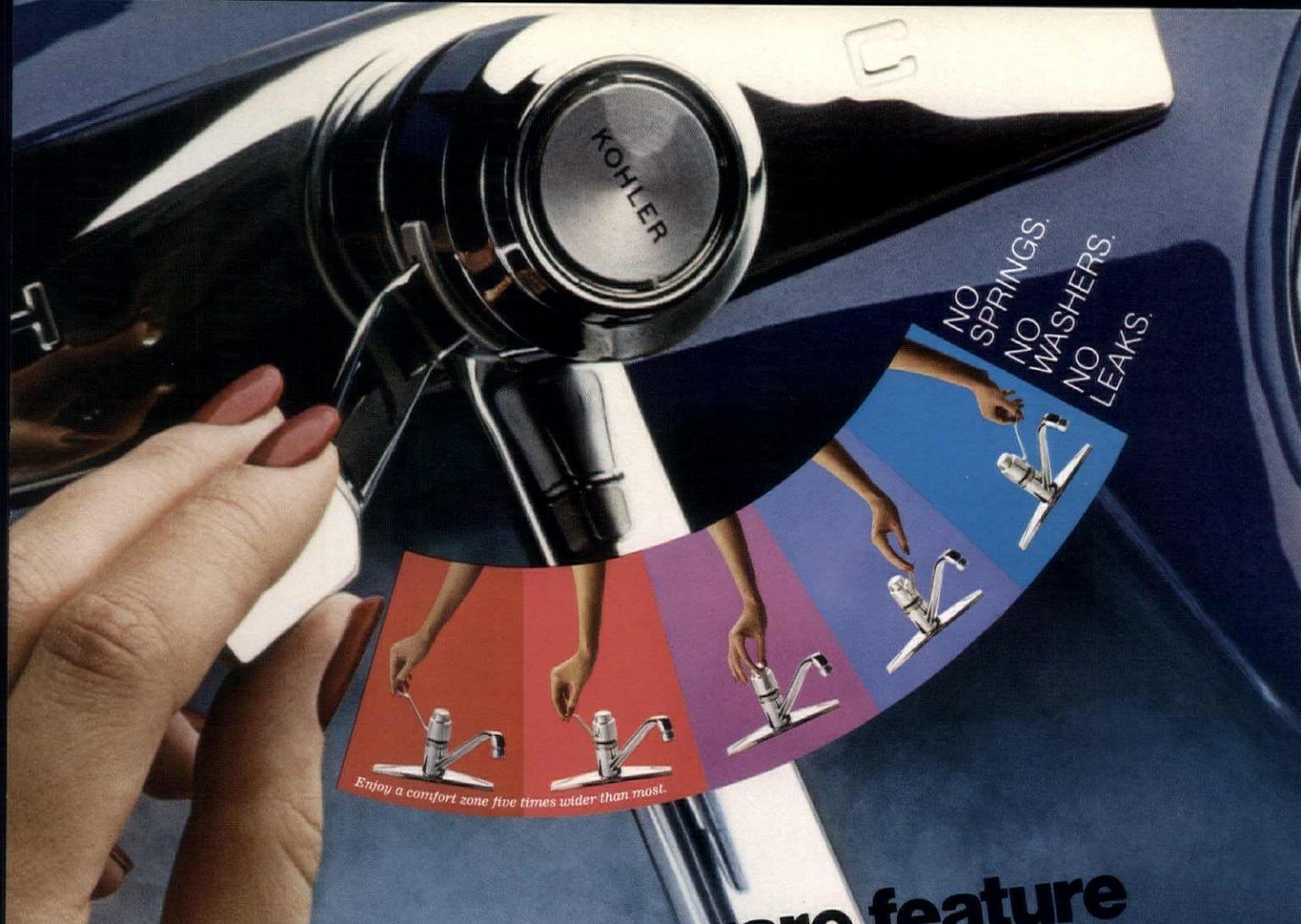
A question was raised as to public access of plans on file with the Dept. of Industry, Labor and Human Relations. A complete report on this matter will be presented in a future article in the Wisconsin Architect magazine.

The annual meeting agenda was reviewed and will include reports to the membership, the areas of financial health of the Society, legislation, public relations, bylaw changes, membership status, education, licensing, dues task force recommendations, the Wisconsin Architects Foundation and the Wisconsin Architectural Archive. The annual meeting is scheduled during the state WSA Convention in Oconomowoc May 23, at 9:30 a.m.

WSA state and Chapter Officers commented on their experiences at the annual Grassroots Conference at Los Angeles: "Impressed by the presentation; surprised by the amount of data available by the Institute; presentation was very effective", "Learned much about National; as firms we do not understand the available resources; efforts at upgrading the Institute are commendable"; "Not the usual show, glad the Institute was not selling some issue"; "Regional Directors and Institute Officers were very visible participating in presentations", "The WSA shows up very well in comparison to other states components", "Wisconsin is one of few components taking advantage of CEU's from the Institute".

UWM THANKS WAF

Recently the Wisconsin Architects Foundation presented their annual gifts to the UW School of Architecture and Urban Planning Scholarship Fund and the Donne Fund. Following is Chancellor Werner A. Baum's response:



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"Once again it is my pleasure to thank the Wisconsin Architects Foundation for its most recent gift of \$2,000 to UWM's School of Architecture and Urban Planning scholarship fund, as well as for the \$500 check you sent to the School's Dean's fund.

We are indeed grateful for such interest and support, particularly when so many of our young people are in need of financial help to continue with their education. It is most heartening to know that your Foundation has concern for underprivileged students. With your help they have the chance to further studies which will eventually help them find a niche in the field of their choice. On behalf of all of us at UWM, please accept my sincere thanks."

Cordially,
Werner A. Baum
Chancellor

**TOP
FLIGHT
EXHIBITS**

At the writing we are negotiating for the final two booths to be sold at the 1979 WSA Convention on May 22, 23, 24, 1979 at the Olympia Resort in Oconomowoc. Eighty-seven booth spaces will be filled with the latest in construction materials and services for your perusal. The size of the Olympia Convention Center allowed WSA to provide ten additional booth spaces. This expanded display warrants your personal attention as well as that of your colleagues. The "top notch" seminars will make this WSA Convention a necessity. Look for complete information via the first mailing to members in March and the April Pre Convention Issue of the Wisconsin Architect magazine.

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ARCHI-TALKS

As announced in the February issue we will be starting a member response page in April which provides an opportunity for each member to comment on the issues before the profession. The Editorial Advisory Board sincerely hopes that each member will use this form to communicate his/her concerns with others in the architectural profession.

Here is the opportunity to speak out. The Editorial Board reserves the right to edit but it will not change the intent of any submission. Copy must be submitted with the authors name but names will not be published if that is the desire of the author. Please feel free to submit your thinking, your ideas, and comments. Submittals must be made by the 20th of the month previous to publication. If you have any questions, please feel free to contact the Editorial Advisory Board members Peter Schuyler, AIA, Uel Ramey, AIA, Betty Mead or Alan Carlson.

**MEMBERSHIP
ACTIONS**

The following membership actions were approved by the Chapter Officers of the WSA/AIA and the Institute:

STEVEN J. KRUKAR, Student Affiliate, was approved for membership in the Southeast Wisconsin Chapter;

ANDREW MELTON, Associate Member, was approved for membership in the Southeast Wisconsin Chapter;

WILLIAM A. MORRIS, Student Affiliate, was approved for membership in the Southeast Wisconsin Chapter;

RICHARD F. STELDT, AIA, was approved for AIA Membership in the Southeast Wisconsin Chapter;

The following members were approved for Member Emeritus:

FREDERICK C. STEINHAUS, Member Emeritus, of the Northeast Wisconsin Chapter.

ABE A. TANNENBAUM, Member Emeritus, of the Southeast Wisconsin Chapter.

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GILBERT O. GRUNWALD, MEMBER EMERITUS, OF THE SOUTHEAST WISCONSIN CHAPTER.

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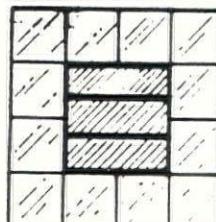
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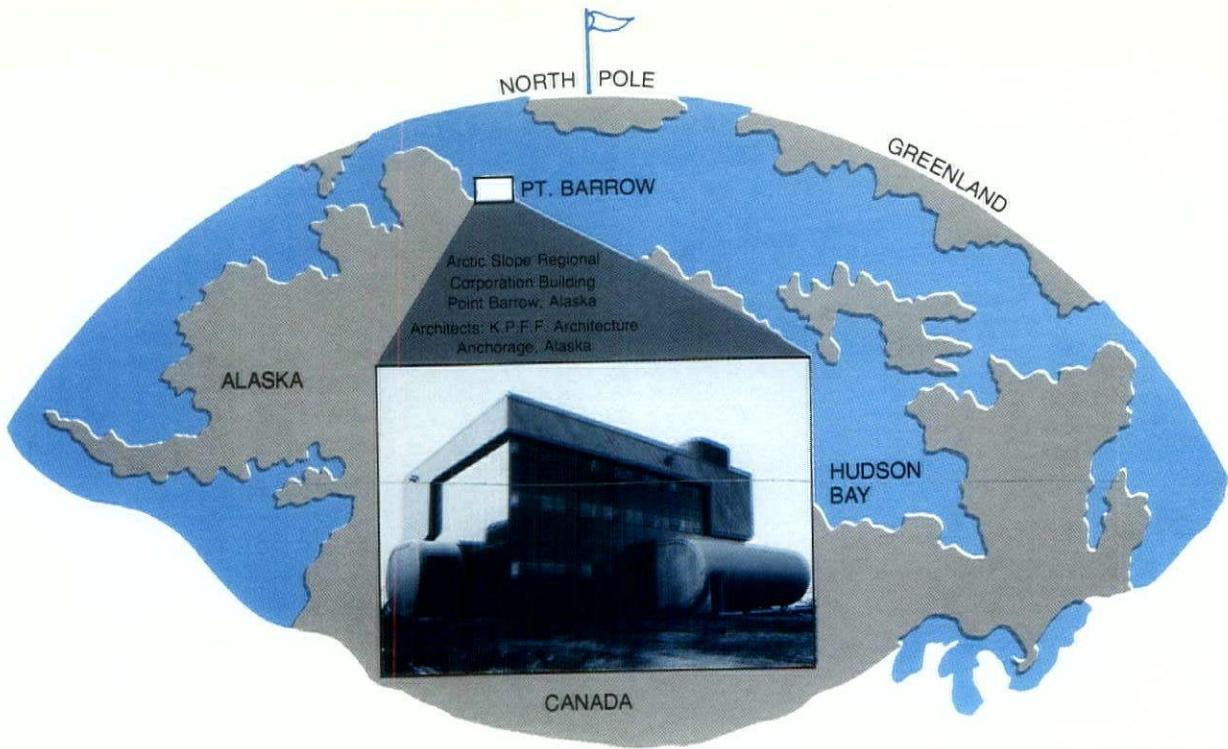
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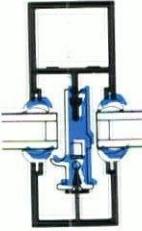
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